

MAJOR AND MINOR.

Mme. Teresa Carreno, will make a tour through Scandinavia, Russia and Germany.

Mme. Sarah Bernhardt will come to America this season and in a little more than a year, the divine Patti will return to these shores to say farewell again. But the latter will not be heard in opera. She will sing only in concert. This is the information which Mr. Henry E. Abbey gave.

Tosti—Signor, the song writer says that his first two songs which have become very popular were sent in turn to all the principal publishers among them Ricordi of Milan who like all the rest sent them back. Tosti got them issued by a small printer in Milan. They became popular and five or six years after Ricordi wrote for permission to publish them.

The "Pearl of Pekin" quadruple extract excels all other extracts and is quite the rage. It can be had at Frost and Ruf, druggists, Seventh and Olive.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

O. H. Tiede gave a piano-forte recital at Christian College Chapel, Columbia, Mo., assisted by Misses Fannie Prewitt, Jessie Thistle, Gertrude Evans and Mr. Will Austin. The programme was excellent and well rendered.

Gounod wants \$50,000 for a four-act opera, to be composed to Colonel Mapleson's order for the Chicago World's Fair in 1893, \$10,000 to be paid on the delivery of each act. Colonel Mapleson declined to order the work on those terms.

THIS BEATS ALL.

To think that there is so little known about an article whose use at times is a blessing and which when used should be a pure and genuine article, is a sad reflection upon the intimate knowledge of all vital interests that is ascribed to the general public. The article in question is a brand of pure whisky. M. Shaughnessey & Co., of this city have probably the best known brand in America. It is called the "Club House" brand of Bourbon whisky and is made after the formula of M. Shaughnessey & Co., in Nelson County, Ky. The St. Louis office is located at 402 N. Main street. A case of twelve full measure quarts is sold at \$10.50. A sample case will be sent on trial and if not found satisfactory it can be returned and money will be refunded. This is a straightforward offer and is in keeping with the high reputation of the house.

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Wm. D. Armstrong, of Alton, organized an orchestra there. He is also drilling a male chorus.

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Miss Carrie Price, organist of St. Andrew's, is located at 4132 Westminster Place. She is a popular teacher of piano.

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A Grand Organ Concert was given at Exposition Music Hall on the 11th ult., for the benefit of the Good Samaritan Hospital. The following programme was given:

Organ Overture: "Semiramide"—Rossini, Alfred G. Robyn; 1. a, "Frühlingslied"—W. Coenen, b, "Love's Proving"—Loehr, Mrs. O. H. Bollman; 2. Quintette, a, "Andante"—b, "Scherzo"—Lachner, Mendelssohn Quintette Club; G. Heerich, Val. Schopp, 1st and 2nd Violin, Louis Mayer, Alto, P. G. Anton, Jr., Cello, Victor Ehling, Piano; Soprano Solo: "Casta Diva"—Bellini, Mrs. Louie A. Peebles; 4. Violin Solo: "Playful Rockets"—Freising, Carl Heerich, 13 years, first appearance; 5. a, "Piece Oriental"—Guilmant, b. Fantasie: "Annie Laurie"—Stainer, Alfred G. Robyn; 6. Vocal Duet: "Hear me, Norma"—Bellini, Mrs. Peebles and Mrs. Bollman; 7. Violin Solo: "Grand Valse"—Wienawski, George Heerich; 8. Vocal Quartette: "Carnovale"—Rossini, Mrs. Peebles, Mrs. Bollman, Mess. Humphrey and Dierkes; 9. Quintette: "Finale"—Dvorak, Mendelssohn Quintette Club; 10. Organ, a, "Sublime Evening Star," b, "Pilgrims Chorus"—Wagner, Alfred G. Robyn.

The talent secured was of the very highest order and all acquitted themselves in a true and artistic manner. Mrs. Peebles and Mrs. Bollman were received with the usual enthusiasm by their host of admirers. Little Carl Heerich, only 13 years old, created the greatest admiration and was applauded to the echo. He shows the careful and remarkable training of his father George Heerich, the eminent soloist and gives promise of an enviable future.

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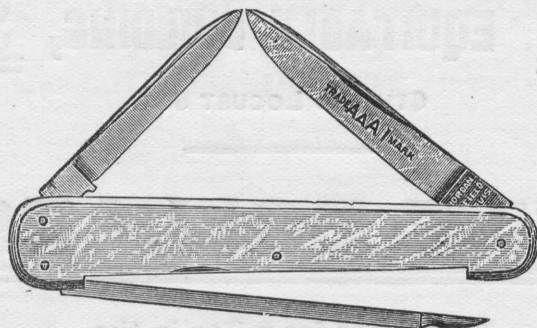
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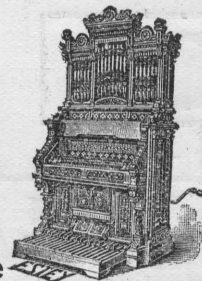
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MUSICAL REVIEW

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CHORAL-SYMPHONY SOCIETY.

The Choral Symphony Society, Mr. J. Otten conductor, gave its first concert at Exposition Music Hall on the 18th ult., with Rheinberger's "Christophorus" as the principal work. It proved very successful, and scored a triumph for the principals and director. Dr. B. Merrill Hopkinson, of Baltimore, as Christophorus, was not satisfactory. Some of our local talent could have replaced him to advantage. Mrs. Corinne Moore-Lawson, of Cincinnati, has lost none of her popularity; her work was excellent in a high degree. Both Miss Urilla McDearmon and Mr. Otto Hein made a host of admirers and were received with enthusiasm. Mr. Hein's work on this occasion was specially praised.

Mr. Otten has laid the public under deep obligations to him for his tireless and eminently successful efforts, and his work in this concert proves that every concert to be given this season will be a magnificent treat.

The first concert of the Symphony series will be given Thursday, the 4th inst. The programme will offer, among other things, "Ruy Blas" overture, Mendelssohn; "Peer Gynt," Grieg; and "Pastoral" symphony, Beethoven. Mrs. W. C. Wyman, the favorite mezzo-soprano, will be the soloist. The Choral members are hard at work for the Christmas performance of the "Messiah."

VLADIMIR DE PACHMANN.

Vladimir de Pachmann was born at Odessa, July 27, 1848. His father was a professor in the University, and an amateur violinist of celebrity. Previous to taking up his abode in Russia, de Pachmann pere had lived in Vienna, and come in frequent contact with Beethoven, Weber, and other great musicians of the period. He was his son's first teacher. In 1866, however, young de Pachmann was sent to the Conservatorium at Vienna, where he studied two years under Professor Dachs. In 1869, the youth returned to Russia and made a successful public debut. But his performances were not satisfactory to himself, and he withdrew into private life for eight years, and devoted himself to continuous study. Another emergence failed to content the pianist, and once again he went into retirement. Two years afterward he came forth in Vienna, and this time his efforts won the approval not merely of the public, but of the virtuoso. In May, 1882, he effected his first appearance in London at one of Mr. Ganz's orchestral concerts, and interpreted Beethoven's E flat concerto, achieving, says Sir George Grove, "a brilliant success." His recitals have ever since been a regular feature of the London season, and his enormous popularity as a Chopin-player has caused him to make Chopin-programmes a specialty. In the winter seasons, M. de Pachmann's time has been filled with concert tours in France, Germany, Italy and Russia.

The Home Journal gives this brief estimate of Pachmann:

"In Vladimir de Pachmann we have an artist of the rarest finish—an artist who, regardless of the brutal craving of the age for noise, eclat and over-accented brilliancy, has calmly pursued an ideal of beauty in his playing that recalls Frederic Chopin. And what a Chopin-player is Pachmann! His velvety touch, polished technic and somewhat languorous style, are adapted to a hair's breadth to the ever-lovely piano works of the Polish master. Chopin, Pachmann interprets in a masterful manner. The subtle caprices, the dizzy tempi, the graceful coquetry veiling a sorrow, delicious, profound—in a word, Poland, her natural pride, her calamities, her rhythmic life, rich in color and suggestiveness—all these Pachmann places before you by his magical play. It is a Meissonier, perfectly painted and perfectly framed. Pachmann is the poet of pianists."

He gave his only recital in St. Louis, Monday, Dec. 1st, at Entertainment Hall, Exposition Building. The following was the programme: 1. Sonata, Op. 35. 2. Ballade, Op. 23. 3. Polonaise, Op. 40. 4. Two Nocturnes—Op. 48, No. 1; and Op. 37, No. 2. 5. Fantaisie Impromptu, Op. 66. 6. Scherzo, Op. 31. 7. Four Etudes—Op. 25, No. 9; Op. 25, No. 2; Op. 25, No. 1;

Op. 10, No. 5. 8. Two Mazourkas—Op. 59, No. 3; Op. 30, No. 3. 9. Two Valses—Op. 64, No. 1; Op. 42. Nearly all the numbers are taken from Kunkel's Royal Edition.

AMBERG DOUBLE OPERA CO.

The Amberg Double Opera Co., from the Amberg Theater, New York City, including the famous prima donna, Emma Seebold, Paula Loewe, Carla Englaender, Adolph Philipp, and a large, fine company, will give a week of opera, at the Grand Hall, Exposition Building, beginning Dec. 1st. Monday night and Saturday matinee, "The Beggar Student;" Tuesday, "The Gipsy Baron;" Wednesday and Saturday night, "The Seven Swabians," romantic opera by Carl Millöcker;" Thursday, "Die Fledermaus" (The Bat); Friday, "Nanon." Large chorus and orchestra. Popular prices, \$1, 75, 50 and 25 cents.

THE JANKO KEY-BOARD.

The new invention of M. de Janko, which is creating such a stir in the East, has been in course of development four or five years, and has been in use several years in Germany, where a number of manufacturers are engaged in making it for the trade. The new key-board can be added to any piano, grand, square or upright; and an organ has been built to which it is attached.

The new key-board consists of six rows of keys, placed one above the other. Each key can be struck in three different rows, either in the first, third and fifth, or in the second, fourth and sixth rows. The two lowest rows contain all the tones used. Each row contains but whole tones or steps. In the lowest row are the tones C, D, E, F sharp, G sharp and A sharp. In the second row we have C sharp, D sharp, F, G, A and B. The third and fourth rows, and the fifth and sixth rows are but repetitions of the first and second. The keys are joined by a piece of wood in the form of steps. Some of the keys have a black stripe on them. These are the keys of F sharp, G sharp and A sharp on the first bank, and C sharp and D sharp on the second. A great advantage of the key-board is that the hand can always be in a natural position. There is no cramping or undue stretching of the fingers.

The keys on the Janko key-board are not perfectly horizontal, but are inclined towards the player. Thus the natural motion of the arm is accommodated.

The size of an octave is so reduced that an ordinary hand can span ten or twelve keys without difficulty. Chords can be given with all the notes simultaneously, instead of in arpeggio style.

It is a great point in the new key-board that the fingering in every scale is the same. Transposition is made a perfectly easy and mechanical bit of work.

Among the advantages of the new key-board are these:

By reason of the many rows, the hand maintains a natural position. The shorter thumb takes position below the longer fingers.

The passing under of the thumb in scales and arpeggios is so natural that such passages are executed with greatest ease and strictly legato.

All scales and chords have uniform fingering. The relative position of all technical figures and chords on the new key-board remains the same in all keys; therefore, one can transpose without difficulty. One can play half-tones strictly legato with one finger. This is an advantage in playing octaves and chords. Small hands can now strike with ease tenths and twelfths. The octave on the new key-board corresponds in extent with the sixth on the ordinary.

Since the relative position of the fingers in all keys remains the same, it is merely necessary to learn but one scale, or other technical figures, and one has at the same time acquired the remaining.

A vast number of new effects of artistic value; heretofore impossible, can now be introduced into musical compositions. Many works originally written for four hands, can be played with two.

The use of the new key-board in Germany has been extended enough to ensure for the invention the stamp of critical approval. The musical magnates of Leipzig, as well as other great musical centres, have passed their judgment upon it, and that judgment has been highly favorable. All concede that with the Janko key-board can be obtained results simply impossible without it. The fact that it can be applied to any piano—grand, square or upright, the original old-style key-board still remaining in its place—is another strong argument in its favor.—Music and Drama

Death of J. S. Barreiras.

With deep regret, we announce the death of Mr. J. S. Barreiras, the well known piano dealer. Mr. Barreiras has been connected with the trade in St. Louis for the past twenty years and was most highly esteemed by all with whom he came in contact. His health has been steadily failing for years, and his death was not unexpected.

JENNY LIND.

In her later days Jenny Lind never went to theaters, balls, or operas. She went to hear Patti sing once, but left the hall before the performance was over, saying that Patti could act but she couldn't sing. She was rather sensitive on the subject of her rivals. She attended once a garden party given by Lady Burdett-Coutts. In the course of conversation a gentleman speaking of Christine Nilsson, called her the "Swedish Nightingale." Instantly there sprang up from a seat close by, an aged, thin woman, who pointed her finger at the speaker, and exclaimed in a voice quivering with rage: "You are wrong sir, you are grossly wrong; I am the 'Swedish Nightingale.' I am Jenny Lind!"

CITY NOTES.

Mrs. Chapelle-Knox, soprano, of Kansas City has come to this city to reside.

Mr. Louis Mayer, Jr., has returned to St. Louis, having lived for some time in Chicago.

Miss Zelisk Soboleski has returned to this country from Italy, where she pursued her vocal studies.

Miss Maggie Hennagan gave the operetta "Last Will and Testament" at the Rock Church Hall with gratifying success.

August Meyer of 1014 Morrison avenue is one of the best teachers of the zither in the west and has arranged many excellent pieces.

Welsh's Music and piano store at 821 Franklin avenue has a full line of pianos, organs, sheet music and musical instruments of all kinds.

Miss L. Wray Garey assisted in the concert given by the Royal Arcanum at Pickwick Hall on the 21st ult. She played "Satalite Polka," by Aiden, with immense success.

Mrs. H. S. Praetorius, the well-known mezzo-soprano, now of Buffalo, sang Schleifarth's "Merrily I Roam" at a recent concert there and was received with great applause.

Mrs. Louis A. Peebles has a very grateful class of pupils, for they acknowledge the many great advantages they enjoy in the possession of such an eminent singer and teacher.

Signor G. Parisi is the happy father of a bouncing baby boy. No doubt he will be heard on many interesting occasions.

The Philharmonic Quintette Club is made up of Guido Parisi, first violin; John Boehman, second violin; P. G. Anton, viola; Louis Hammerstein, piano; P. G. Anton, Jr., cello.

Master C. Machacek, a pupil of Miss Nothhelfer, played Scherzo from Symphony in A minor by Mendelssohn at a concert given at Social Turner Hall and won the greatest praise.

August Rosen, organist of the Third Congregational Church was assisted in the service of song given on the 28d ult, by Ludwig W. Hoffmann, violoncellist and Fred V. Hoffmann, violinist.

Miss Katie V. King, of Fayetteville, Ark., who spent a few months in St. Louis, left to visit relatives in the South. Miss King is a lady of the highest attainments and a most popular teacher.

The Western Conservatory of music gave a very successful musicale on the 10th ult. The programme contained numbers by Madame Adela Lucy, Miss Agnes Gray and Roscoe Warren Lucy.

Miss Rosy Faust of Compton Hill played a piano solo "March des Adelpheennes" for St. Kevin's church Festival held at Uhrig's Cave on the 14th ult. The audience greeted her with deserved applause.

Chas. H. Johnson the organist, assisted by Signor Guido Parisi, the violinist, gave a recital at Pilgrim church on the 28th ult. The programme was admirably selected and rendered in a masterly manner. Mr. Johnson will remain with the Pilgrim church the coming year.

Miss Agnes Gray the violinist took part in a teachers recital given at Lindenwood Hall, St. Charles, Mo. Her numbers were "Berceuse" by Daube and "Mazurka de Concert" by Musin, both numbers were encored.

The Southern Jollification, duet, by Charles Kunkel received a triple encore at Webster, Mo., where it was played by Messrs. Louis Conrath and Aug. Rosen in a concert for the benefit of the Presbyterian Church there.

Wm. Maddern, leader of the Grand Opera House Orchestra introduced into his programme "Southern Jollification" the greatest success by Charles Kunkel and "I Love but Thee" the very popular song by Alfred G. Robyn.

Miss Julia Vollmer, soprano, sang at the grand opening of the Missouri Gymnasium at the Fagin building. Her rendition of "The Grave on the Heath" captivated the audience, which insisted on an encore, "Love's Proving."

H. J. Isbell, teacher of the banjo, has formed a Lady Banjo Club. It meets at the residence of Mrs. Battle, 3427 Morgan street. The members are Misses Weiss, McCormack, Richards and May. Mr. Isbell is located at 2606 Locust street.

Ray Douglas, the popular young assistant organist at Temple Israel, has gone to Corpus Christi, Texas, where he will stay for some time; before going he was presented by the choir with an elegant pin, the presentation address being made by A. G. Robyn. He leaves with the regrets of all his associates.

Miss Laura F. Fischer, the soprano, is one of our very successful teachers of the voice. Some of her pupils were highly praised at the Cincinnati college of Music. Miss Fisher is specially engaged during vacation at the Beethoven Conservatory in giving special training to teachers and such seeking instructions during that time. Miss Fisher is located at 1825 Rutger street.

The following programme was given at Oakville for the benefit of a church:

Piano Duet—"International Fantasia"—Epstein, Messrs. Conrath and Rosen; Trio for Piano, Violin and Cello (G major)—Jos. Haydn, The Famous Hoffmann Brothers Trio; Bass Solo—"Sentinel," Mr. Sam C. Black; Violin Solo—"Mazurka de Concert"—Musin, Mr. Fred V. Hoffmann, Mr. August Wm. Hoffmann, accompanist; Duet, Violin and Piano, four hands—Piel, Messrs. F. V. Hoffmann, Conrath and Rosen; Piano Duet—"Valse Brillant"—Moszkowski, Messrs Conrath and Rosen; Trio for piano, violin and cello—"Ave Maria," A. W. Hoffmann, Hoffmann Brothers Trio; Bass solo—"The Whale,"—Molloy, Mr. Sam C. Black; Cello solo—"Two Themes," (Russes et Ecossais), Franchonne, Mr. Ludwig W. Hoffmann, Mr. A. W. Hoffmann, accompanist; Duet, violin and piano, four hands—Piel, Messrs. F. V. Hoffmann, Conrath and Rosen.

CITY NOTES.

Otto Anschultz attended the German Opera with great regularity.

Messrs. A. G. Robyn and Guido Parisi are engaged to play at Sedalia.

Herman Haeger, teacher of the zither and mandolin, at 711 South Broadway, is doing fine work with his pupils.

Dr. Adam Flickinger, the dentist, whose office is at 1113 Pine street, is building a very fine residence at 3435 Lafayette avenue.

Fred Schillinger, of 2148 Salisbury street, teacher of piano and violin, is conductor of the Apollo Singing Society and Freier Männerchor. He is an able musician and an excellent teacher.

NERVE-PAINS.

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Salt Point, N. Y., April 16, 1889.
I suffered six weeks with neuralgia; a half bottle of St. Jacobs Oil cured me; no return of pain in three years. Have sold it to many, and have yet to hear of a single case it did not relieve or permanently cure.

G. JAY TOMPKINS, Druggist.

Green Island, N. Y., Feb. 11, 1889.
I suffered with neuralgia in the head, but found instant relief from the application of St. Jacobs Oil, which cured me.

E. P. BELLINGER, Chief of Police.

Signor G. Parisi played at Mrs. Daughaday's residence, 3703 Westminster Place, and at the Missouri Gymnasium on the 22nd ult.

The Orpheus Sængerband, under the direction of Fred. W. Norsch, gave a concert on the 23rd ult. Sig. Guido Parisi played a violin solo and trio.

The Liederkranz Club gave a concert on the 29th ult. Among the numbers were a Quartette by Beethoven and a Quintette by Judassohn, rendered by Sig. Parisi.

Mr. Charles Streeper, of the Grand Opera House Orchestra, is delighting patrons with his cornet solo, "Russian Fantasia." Mr. Streeper has made himself very popular.

Louis J. Dubuque, organist of the Rock Church and teacher of vocal music at the academies of Sacred Heart and Loretto, has a large and successful private class of vocal pupils.

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Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
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Paper Pattern Store.
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Gilbert & Sullivan's comic opera, "The Mikado," will be given at Carondelet, on 5th inst., for the benefit of the poor. The cast is as follows: Mikado, F. M. Duggan; Nanki-Poo, Henry L. La Barge; Ko-Ko, H. N. Poepping; Pooh-Bah, Albert Wegman; Pish-Tush, Dr. H. C. Harkins; Yum-Yum, Miss Freda Stone; Pitti-Sing, Miss Madge Terry; Peep-Bo, Miss Eunice Chase; Kattisha, Miss Teresa Finn. George Enzinger will be the pianist, assisted by Jacob Moerschel.



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To my dear friend J. A. Kieselhorst.

TRUE HEARTS.

(Sur Thèmes de Terschak.)

Moderato. ♩ 69.

Charles Kunkel.

Cantabile.

The musical score is written for piano and bass. It consists of five systems of music. The first system begins with a piano (*p*) dynamic and a *Cantabile* tempo marking. The second system continues the piece. The third system includes a *rit.* (ritardando) marking followed by a *a tempo.* marking. The fourth system features a *p* dynamic and a *rit.* marking. The fifth system concludes the piece. The score includes various musical notations such as notes, rests, and fingerings. Pedaling instructions are indicated by "Ped." and "Ped." with asterisks. The piece is in 3/4 time.

The musical score for 'The Rose Tree' is presented in two systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in bass clef. The first system includes a 'Ped.' (pedal) marking at the beginning. The second system includes a 'Ped.' marking at the end. The score is for a single voice and piano.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, starting with a piano (*p*) dynamic. The second system contains the next four measures, including a ritardando (*rit.*) and a return to tempo (*a tempo.*) marking. The score features a treble and bass staff with various musical notations, including fingerings, slurs, and pedaling instructions. The piece concludes with a double bar line and a repeat sign.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and consists of five measures. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The tempo is marked "Moderato". The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree, / The Rose Tree, the Rose Tree." The piano part includes a "Ped." (pedal) marking under the first measure of the accompaniment.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves of music, and the second system contains the next two staves. The music is written in 2/4 time and features a melody in the upper voice and a bass line in the lower voice. The melody includes various ornaments, such as grace notes and slurs, and is marked with 'p' (piano) and 'rit.' (ritardando). The bass line includes a 'Ped.' (pedal) marking. The score concludes with a double bar line and a repeat sign.

cantabile.

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and pedaling. Dynamics include *p*. Pedal markings are present below the bass staff.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and pedaling. Dynamics include *p*. Pedal markings are present below the bass staff.

cres.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and pedaling. Dynamics include *cres.* and *f*. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and pedaling. Dynamics include *f*. Pedal markings are present below the bass staff.

cres.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and pedaling. Dynamics include *cres.* and *f*. Pedal markings are present below the bass staff.

cres.

Sixth system of musical notation, measures 31-36. Treble and bass staves with fingerings and pedaling. Dynamics include *cres.* and *rit.*. Pedal markings are present below the bass staff.

a tempo.

This system contains the first four measures of the piece. The right hand features a series of chords and single notes, with fingerings such as 4 1, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the first, second, third, and fourth measures.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 5 through 8. The right hand continues with chords and notes, including fingerings like 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand accompaniment remains consistent. Pedal markings are present below the first, second, fourth, and eighth measures.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 9 through 12. The right hand features more complex chordal textures with fingerings such as 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand accompaniment continues. Pedal markings are present below the first, second, fourth, and eighth measures.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

rit. *a tempo.*

This system contains measures 13 through 16. The first measure is marked *rit.* and the second measure is marked *a tempo.*. The right hand has fingerings like 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand accompaniment continues. Pedal markings are present below the first, second, fourth, and eighth measures.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

This system contains measures 17 through 20. The right hand features chords and notes with fingerings such as 4 2, 3 5, 4 2, 3 5, 4 2, 3 5, 4 2, and 3 5. The left hand accompaniment continues. Pedal markings are present below the first, second, fourth, and eighth measures.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-5. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' below the bass line in measures 1, 3, 4, and 5. Fingerings are shown with numbers 1-5.

Second system of musical notation, measures 6-10. Measure 6 includes the tempo marking 'rit.' and measure 7 includes 'a tempo.'. The right hand continues with melodic patterns, while the left hand has a steady accompaniment. Pedal points are marked in measures 6, 7, 8, 9, and 10. Measure 9 also features a 'Ped.' marking in the right hand.

Third system of musical notation, measures 11-15. The right hand has more complex chordal textures. Measure 13 includes the marking 'cres.'. Pedal points are indicated in measures 11, 12, 13, 14, and 15. The left hand accompaniment remains consistent.

Fourth system of musical notation, measures 16-20. The right hand features dense, sustained chords. The left hand continues with a melodic line. Pedal points are marked in measures 16, 17, 18, 19, and 20. The tempo marking 'a tempo..' is present at the beginning of the system.

Fifth system of musical notation, measures 21-25. The right hand has a series of chords. The left hand features a melodic line that rises towards the end. Pedal points are marked in measures 21, 22, and 23. The system concludes with a 'ppp' (pianissimo) marking in measure 25.

A U F S C H W U N G.

(SOARING.)

R. Schumann Op.12. N° 2.

Sehr rasch (*Very fast*) ♩. 104.

Sehr rasch (Very fast) ♩. 104.

Chords containing too large a stretch for the right hand may be divided with the left as indicated by the small notes.

First system of musical notation, measures 1-5. The treble staff contains a continuous eighth-note melody with fingerings 5, 2, 4, 5, 2, 4, 5, 3, 4, 5, 2, 3, 5, 4, 2, 3, 5, 4. The bass staff provides harmonic support with chords and single notes, including fingerings 2, 1, 21, 2, 3, 4, 3, 2, 5, 4, 3, 2.

Second system of musical notation, measures 6-10. The treble staff continues the eighth-note melody with fingerings 5, 3, 4, 2, 3, 4, 1, 4, 1, 4, 1, 3, 4, 3, 4, 5, 4. The bass staff features a descending eighth-note line in measures 6-7 and then holds chords, with fingerings 5, 3, 2, 1, 3, 2, 1, 2, 1, 2.

Third system of musical notation, measures 11-15. The treble staff continues the eighth-note melody with fingerings 5, 3, 4, 2, 2, 4, 4, 2, 1, 4, 2. The bass staff continues the descending eighth-note line in measures 11-12 and then holds chords, with fingerings 5, 4, 3, 2, 1, 3, 2, 1.

Fourth system of musical notation, measures 16-20. The treble staff continues the eighth-note melody with fingerings 4, 3, 5, 4, 5, 2, 3, 5, 4, 2, 4, 5, 2, 3, 4. The bass staff continues the descending eighth-note line in measures 16-17 and then holds chords, with fingerings 2, 3, 1, 3. The system includes the instruction *ritardando.* above measure 16 and *a tempo.* above measure 18, and the dynamic *mf* above measure 18. Pedal markings (*Ped.*) are present under measures 18, 19, and 20.

Fifth system of musical notation, measures 21-25. The treble staff continues the eighth-note melody with fingerings 5, 2, 3, 4, 5, 2, 3, 5, 4, 2, 3, 4, 5, 3, 4. The bass staff continues the descending eighth-note line in measures 21-22 and then holds chords, with fingerings 2, 1, 2, 1, 2, 1. Pedal markings (*Ped.*) are present under measures 21, 22, 23, 24, 25, and 26.

Sixth system of musical notation, measures 26-30. The treble staff continues the eighth-note melody with fingerings 5, 2, 4, 5, 3, 4, 5, 2, 3, 5, 4, 3, 4, 2. The bass staff continues the descending eighth-note line in measures 26-27 and then holds chords, with fingerings 5, 3, 4, 3, 2, 4, 3, 2. The system ends with a double bar line and a repeat sign. A small asterisk (*) is located at the end of the system.

First system of musical notation, measures 1-4. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a complex texture with many beamed sixteenth and thirty-second notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Second system of musical notation, measures 5-8. Continues the complex texture with many beamed notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *f* (forte) and *ff* (fortissimo).

Third system of musical notation, measures 9-12. The texture becomes slightly less dense, with some longer note values. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation, measures 13-16. Features more complex rhythmic patterns with many beamed notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Fifth system of musical notation, measures 17-20. Continues the complex texture with many beamed notes. Pedal points are indicated by 'Ped.' and asterisks. Dynamics include *mf* (mezzo-forte).

Sixth system of musical notation, measures 21-24. The music concludes with a *ritardando* (ritardando) marking, followed by a *a tempo* (a tempo) marking and a *scherzo* (scherzo) section. Dynamics include *sf* (sforzando) and *sf* (sforzando). The system ends with a double bar line and a final chord.

zando.

sf

Ped.

sf

Ped.

ritardando.

a tempo.

mf

Ped.

Ped.

Ped.

The sheet music consists of six systems of staves. The first system is a grand staff with a small 'a' marking. The second system includes 'sf' and 'Ped.' markings. The third system has multiple 'Ped.' markings. The fourth system has a 'p' marking. The fifth system has a 'p' marking. The sixth system has a 'pp' marking. The music is written for both left and right hands, with some passages marked for small hands.

a. Small hands can omit the octave for the left hand and play part of the notes for the right hand.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands, with fingerings indicated by numbers 1-5. The key signature is B-flat major (two flats). The piece includes various musical markings and dynamics:

- System 1:** Features a complex melodic line in the right hand with many slurs and ties. The left hand provides a harmonic accompaniment. Dynamics include *mf* and *f*.
- System 2:** Continues the melodic development. A *ritardando* marking is present above the right hand. The left hand has a steady accompaniment.
- System 3:** The tempo changes to *a tempo*. The right hand has a more active melodic line. The left hand features a series of chords, each marked with a *Ped.* (pedal) instruction.
- System 4:** Further melodic and harmonic development. The left hand continues with *Ped.* markings. A *** (ornament) is marked on a note in the left hand.
- System 5:** The right hand features a series of chords, some marked with *sf* (sforzando). The left hand has a melodic line with *Ped.* markings. A *** (ornament) is marked on a note in the left hand.
- System 6:** The final system on the page. It features a series of chords in the right hand, some marked with *ff* (fortissimo). The left hand has a melodic line with *Ped.* markings. A *** (ornament) is marked on a note in the left hand.

WARUM?

WHY?

R. Schumann Op. 12. No 3.

Langsam und zart. (Slow and tender) ♩ = 60.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f Ped.* *Ped.* *Ped.*

rit. a tempo.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ROSETTE.

VALSE.

G. Bachmann.

Tempo di Valse $\text{♩} = 80$.

The musical score is written for piano in 3/4 time. It consists of five systems of music, each with a treble and bass staff. The first system includes dynamic markings 'cres.' and 'f', and a fortissimo 'sf' marking at the end. The score is heavily annotated with fingerings (numbers 1-5) and slurs. The key signature has one sharp (F#), and the tempo is marked 'Tempo di Valse' with a quarter note equal to 80 beats per minute.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 2/4 time and consists of two staves. The first staff is in treble clef and the second is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score begins with a piano introduction of 5 measures. The first vocal entry is in measure 6, marked "p" (piano). The piano accompaniment continues with a steady rhythm. The score includes dynamic markings such as "p", "cres.", and "f". The piece concludes with a final piano flourish.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and features a melody in the treble clef and a bass line in the bass clef. The melody is marked with fingerings (1-5) and includes a crescendo (cres.) and a fortissimo (f) dynamic. The bass line includes a triplet (3) and a fortissimo (f) dynamic. The score is divided into two systems, each with a repeat sign.

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a piano (p) dynamic marking. The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with fingerings (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and single notes, also including fingerings. The score is divided into measures by vertical bar lines, and there are repeat signs (double bar lines with dots) at the end of the first and fourth measures. The overall style is characteristic of 19th-century piano music.

The musical score for 'The Bird Song' (Op. 10, No. 1) by Robert Schumann is presented in a single system. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef. The time signature is 2/4. The score contains 16 measures of music. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment with chords and single notes, also including fingerings. The piece concludes with a double bar line and repeat dots.

2.

L'Allegretto.
ben cantando e sostenuto.

f

1 2 3 2 1

1 2 3 4

dolce.

cres.

cres.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a simple, folk-like style with a mix of eighth and quarter notes. The lyrics are written below the staff, and the music is divided into measures by vertical bar lines. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure, indicated by a double bar line and a key signature change symbol.

The image shows a musical score for a piece titled "Sostenuito" by Franz Liszt. The score is written for a single melodic line, likely for a piano, using a treble clef. The key signature is one flat (B-flat), and the time signature is 3/4. The piece is marked "pp" (pianissimo) and "sostenuito" (sustained). The notation includes a variety of note values, including eighth and sixteenth notes, and rests. Fingering is indicated by numbers 1 through 5 above the notes. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece. The overall style is characteristic of 19th-century piano music.

[illegible]

1. 2.

HAPPY BIRDLINGS.

RONDO.

Moderato. ♩ - 126.

Carl Sidus Op. 217.

The musical score for "Happy Birdlings" is a Rondo in 2/4 time, marked Moderato at 126 bpm. It is composed by Carl Sidus, Op. 217. The score is written for piano and consists of six systems of music, each with a treble and bass staff. The piece begins with a piano (p) dynamic and features a variety of musical notations, including triplets, sixteenth notes, and eighth notes. Pedal points (Ped.) and asterisks (*) are used to indicate specific musical effects. The score includes a crescendo (cres.) section and a final cadence. The piece is copyrighted by Junkel Bros. 1896.

TRIO. *Giocoso.*

The Trio section consists of five systems of piano and bass staves. The music is in 3/4 time and features various fingerings, dynamics (p, mf, f, cres.), and pedal markings. The first system starts with a piano (p) dynamic. The second system includes a mezzo-forte (mf) dynamic. The third system includes a crescendo (cres.) and a forte (f) dynamic. The fourth system includes a mezzo-forte (mf) dynamic. The fifth system includes a crescendo (cres.) dynamic. The score is marked with 'Ped.' and asterisks (*) indicating specific pedal points.

Repeat from the beginning to 8: then go to the finale

FINALE.

The Finale section consists of one system of piano and bass staves. The music is in 3/4 time and features a forte (f) dynamic. The score is marked with 'Ped.' and asterisks (*) indicating specific pedal points.

WILLIAM TELL.

3

(Rossini)

Carl Sidus Op.132.

Allegretto ♩ — 152.

The musical score is arranged in six systems, each consisting of a piano (piano) staff and a violin (violin) staff. The piano staves are in G major (one sharp) and 2/4 time. The violin staves are in G major (one sharp) and 2/4 time. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece is marked 'Allegretto' and has a tempo of 152 beats per minute. The score concludes with a double bar line and a repeat sign.

4 *Moderato* ♩ - 160

First system of musical notation for Moderato, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, including fingerings (1 2 3, 4, 1 2 3, 4, 5, 4 3 2 1 2 5, 1 3 2 1 2 3 4, 1 2 3, 4, 5, 5, 4 3 2 1 2 4). The bass clef staff provides harmonic support with chords and single notes, including fingerings (5, 3, 1, 2, 1, 5, 5, 3, 1, 2, 3, 4, 1, 2, 3, 4, 5, 5, 4, 3 2 1 2 4).

Second system of musical notation for Moderato, measures 5-8. The treble clef staff continues the melodic line with fingerings (3, 1, 5, 3 2, 4 3 2, 5, 2, 4 3 2, 1, 5, 3 2, 4 3 2, 4, 3 2 1, 2). The bass clef staff includes dynamic markings *f* and *p*, and pedal points marked "Ped." with asterisks.

Third system of musical notation for Moderato, measures 9-12. The treble clef staff features a melodic line with a crescendo marking "cres." and fingerings (5, 4, 3, 2, 3, 5, 4, 4 5 3 5 4 5, 3 4 2 4 1 5, 2, 1 2 3). The bass clef staff includes a pedal point marked "Ped." with an asterisk.

Fourth system of musical notation for Moderato, measures 13-16. The treble clef staff continues the melodic line with fingerings (4, 1 2 3, 4, 5, 2 5, 4 3 2 1 2 5, 4 3 2 1 2 3 4, 1 2 3, 4, 5, 2 5, 4 3 2 1 2 4, 2, 1 2 3). The bass clef staff provides harmonic support with chords and single notes.

Fifth system of musical notation for Moderato, measures 17-20. The treble clef staff includes a melodic line with fingerings (4, 1 5 1, 3, 4 3 2, 13, 1 5, 3, 1 2 3, 4, 1 5, 3, 4 3 2, 13, 1 5 1, 3, 1). The bass clef staff includes a dynamic marking *f* at the end.

Sixth system of musical notation for Moderato, measures 21-24. The treble clef staff continues the melodic line with fingerings (3 1, 3 2, 4 3 2, 5, 2, 4 3 2, 1, 5, 3 2, 1 3 2, 5, 2, 4 3 2, 5, 1, 2). The bass clef staff includes dynamic markings *f* and *p*, and pedal points marked "Ped." with asterisks.

Allegro Vivo ♩ - 138.

First system of musical notation for Allegro Vivo, measures 1-4. The treble clef staff contains a fast melodic line with eighth and sixteenth notes, including fingerings (3 2, 1 3 2 1, 3 4 5, 3 2, 1 3 2, 3 5, 4, 3 2, 1 3 2 1, 1, 3 4 5, 3, 5, 4, 3, 3 2). The bass clef staff provides a rhythmic accompaniment with chords and single notes, including a dynamic marking *mf* at the end.

First system of piano music. The treble staff contains a series of eighth-note patterns with fingerings 1 3 2 1 1, 3 4 5, 3 2 1, 3 2 1, 3 5 4 2 1, 3 2 1, 3 2 1 1, 3 4 5, 1 3 5, 4 3 2, 1 3 1, and 3 2. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of piano music, marked "2nd time *ff*". The treble staff continues with eighth-note patterns and fingerings. The bass staff features chords and single notes, with a dynamic marking of *mf* at the beginning and *ff* at the end.

Third system of piano music, marked *mf*. The treble staff includes eighth-note patterns with fingerings. The bass staff continues with harmonic accompaniment.

Fourth system of piano music, marked *mf*. The treble staff features eighth-note patterns with fingerings. The bass staff provides harmonic support.

Fifth system of piano music, marked *f*. The treble staff contains eighth-note patterns with fingerings. The bass staff features a more active accompaniment with eighth notes.

Sixth system of piano music, marked *f*. The treble staff includes eighth-note patterns with fingerings. The bass staff continues with harmonic accompaniment.

Seventh system of piano music, marked *f*. The treble staff features eighth-note patterns with fingerings. The bass staff provides harmonic support, ending with a double bar line.

AVE MARIA.

*Lento assai. ♩ - 72.
dolce molto espress e legato.*

Schubert - Liszt.

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *p* (piano), *riten. pp* (ritardando, pianissimo), *molto smorz.* (molto decrescendo), *gli accompagnamenti sempre dolcissimo.* (the accompaniments always very sweet), *il canto sempre marcato ed espressivo.* (the singing always marked and expressive), and *il canto.* (the singing). The piano part features complex arpeggiated figures and chords. The vocal line is a simple melody. The score is marked with *Red.* at the end of each system.

sempre ben marcato. *cres.*

stringendo *rinf.* *dolcendo* *smorzando.*

dolcissimo *cres. ed accelerando. rinf.*

dolcissimo delicatamente. *molto dim. e ritardando. pp*

il canto sempre marcato ed espressivo.

gli accompagnamenti sempre p

8

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and articulation marks. The first four systems are marked with 'Red.' at the beginning of the bass staff. The fifth system includes the instruction 'dolcissimo.' in the bass staff. The notation includes various musical symbols such as eighth notes, sixteenth notes, and slurs, indicating a complex and technically demanding piece.

Red.

Red.

Red.

Red.

dolcissimo.

leggierissimo.

un poco più animato.

This system contains the first two measures of the piece. The treble staff has a melodic line with many slurs and fingerings (1-5, 2-4, 3-5, etc.). The bass staff provides harmonic support with chords and moving lines. The tempo/mood is marked 'leggierissimo' and the instruction 'un poco più animato' is placed between the staves.

sempre staccato.

piu cres.

This system contains measures 3 and 4. The treble staff continues with rapid, slurred passages. The bass staff has more active lines. The instruction 'sempre staccato' is written above the treble staff, and 'piu cres.' (more crescendo) is written above the bass staff.

molto rf

This system contains measures 5 and 6. The music becomes more rhythmic and powerful. The instruction 'molto rf' (molto ritardando) is written above the treble staff.

dimin.

This system contains measures 7 and 8. The music tapers off. The instruction 'dimin.' (diminuendo) is written above the treble staff.

pp leggierissimo.
or thus.

smorzando.

pp
accelerando e cres. molto.
rh.
smorzando.

diminuendo e ritenuto - - - molto.
l.h.

non troppo presto.
p dolce
h.
rh.

l.h.

I'VE BEEN DREAMING.

(MEIN TRÄUMEN.)

Translation by H. Hartmann.

Words by Emma J. Bell.

Franklin E. Cook.

Moderato ♩ - 92.

The piano introduction is in 3/4 time, marked Moderato (92 bpm). It features a melody in the right hand with triplets and a harmonic accompaniment in the left hand. The piece concludes with a 'rit.' (ritardando) marking and a final chord.

- | | | | |
|----|-----------------------------|------------------------------|------|
| 3. | wieder träumt' mir's, Lieb: | Der Le-bens-a-bend sinkt, | Doch |
| 2. | träumte künft'ges Glück, | Dass einst der Tag be-ginnt, | Da |
| 1. | Im Traumdes Glü-ckes Lenz | Hab' wie-der ich ge-schaut | Den |

The vocal melody for the first system of lyrics is in 3/4 time, featuring a simple, melodic line with a final note on a whole rest.

- | | | | | |
|----|----|----------------------------|-------------------------------|-------|
| 1. | Oh | I've been dream-ing, love, | Of stand-ing by your side, | The |
| 2. | | I've been dream-ing, love, | That in a fu-ture bright, | My |
| 3. | | I've been dream-ing, love, | Life's eve was draw-ing nigh, | Loves |

The piano accompaniment for the first system of lyrics is in 3/4 time, featuring a simple harmonic accompaniment with a final chord.

- | | | | |
|----|------------------|---|-----|
| 3. | Lie-bes-licht | be-glänzt den Pfad, Der Strahl am A-bend-himmel blinkt. | Das |
| 2. | die-ser Arm | Dich schützt und trägt; Dein Glück und meins zu-sammenrinnt | Käm |
| 1. | Glanz des Au-ges | lie-be-hold, Die mir ge-lob-te: schö-ne Braut | Die |

The vocal melody for the second system of lyrics is in 3/4 time, featuring a simple, melodic line with a final note on a whole rest.

- | | | | |
|----|----------------------|--|--------|
| 1. | love-lights shin-ing | in your eyes, My hap-py, peer-less, promised bride! | We |
| 2. | strong right arm | your stay should be, Your hap-pi-ness my chief de-light. | Should |
| 3. | sun-light cheer'd | the down ward path, And beam'd athwart a cloud-less sky. | The |

The piano accompaniment for the second system of lyrics is in 3/4 time, featuring a simple harmonic accompaniment with a final chord.

3. Licht er-blass - te, Lieb-
 2. Kummer ü - ber Dich,
 1. Lip - pe haucht den Eid

Der letz - te Glanz dem Gang
 Kränkt' Dich manch bit - t'res Wort,
 Von Lieb', Be - stän - dig - keit

Auf
 Dann
 Und

1. breath'd those ho - ly vows, Of love and con - stan - cy, With
 2. wea - ry care o'er take, Or bit - ter grief draw near, Your
 3. light was fad - ing, love, The last pale ray that gleam'd Up -

3. dim - brem Er-den-pfad war der, Der Deinem lich - ten Aug' ent-sprang.
 2. ruht' Du aus an meiner Brust, Die Zäh - re küsst vom Aug' ich fort..
 1. Hand in Hand und Herz bei Herz Wir schwuren für die E - wig - keit

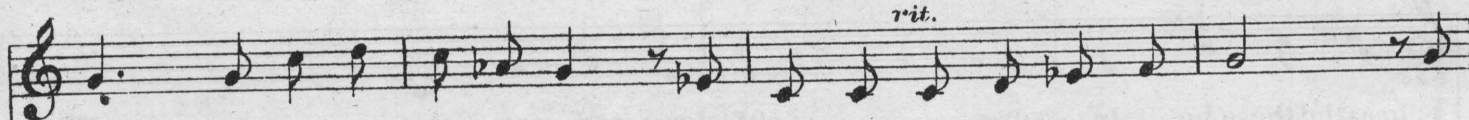
Nun
 Ein
 Ja,

1. hand, in hand, and heart to heart, We plighted for e - ter - ni - ty Yes
 2. rest should be up - on my breast, My hand would dry each fall - ing tear A
 3. on my dark'ning sight was that Which in your ten - der glan - ces gleam'd The
 rit.

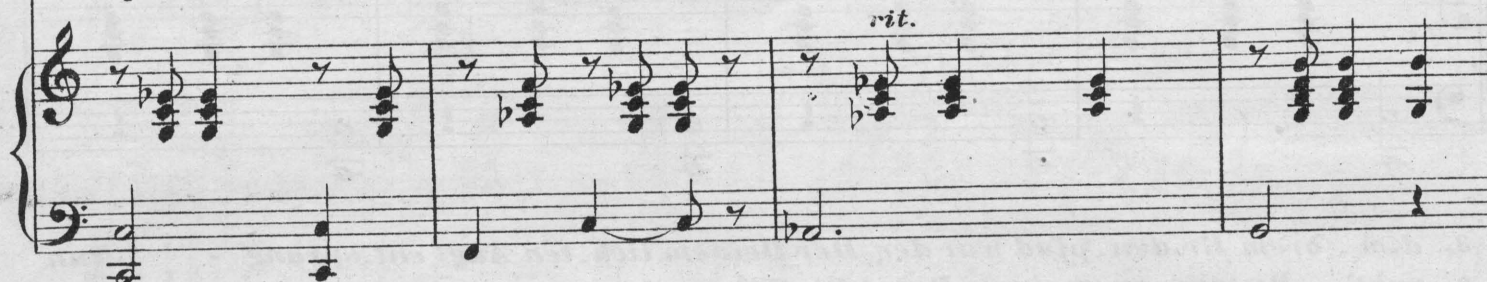
3. alt zu sein, es ist kein Traum; Den Schei - tel bleicht des Al - ters Schnee. Bei
 2. Bess - rer hat Dich nun im Bann, Be - rei - tet Dei - nes Le - bens Glück Dein
 1. wie - der träumt mir von der Zeit Der eit - le Traum der schönsten Nacht, Der

1. I've been dreaming o'er a - gain, That vain sweet dream of long a - go That
 2. hand - less ten - der love than mine Now smoothes for you life's rug - ged way; Your
 3. grow - ing old, love, is no dream; Up - on my brow is winters snow, The

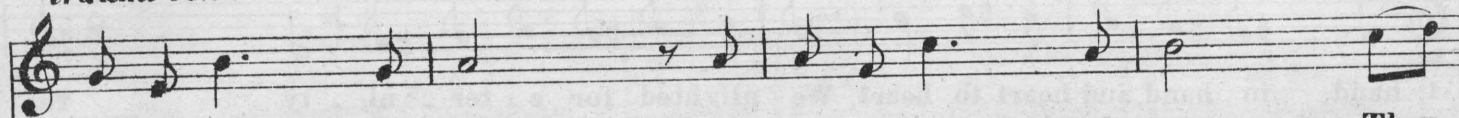
Dir zu sein in letz-ter Stund Ein eit-ler Traum war's vol-ler Weh! Ich
 Herz ward jenem ab-ge-wandt Der sich in Träumen sehnt zu-rück. Ich
 mich beherrschte je-de Stund' Die Erd' zum Himmel mir ge-macht. Ich



once fill'd all my wak-ing hours And made a par-a-dise be-low. Oh
 heart has care-less grown of one Whose dreams still fond-ly backward stray. Oh
 hope to die in loves em-brace Is but a dream of long a-go. Oh



träumt' von sü-sser Lieb' Den hehrsten Traum;- al-lein Er



I've been dream-ing, love, The fondest dreams of you, They



schwand schon vordem Morgenlicht Die Träume blei-ben e-wig Schein Ich



van-ish with the morning light, Those dreams of you can ne'er come true. Oh,



träumt' von sü - sser Lieb

Den hehrsten Traum al - lein

Er

I've been dream - ing, love, The fondest dreams of you, They

Ped. *Ped.* *Ped.* *Ped.*

1. 1st & 2nd Verse.

schwand schon vor dem Morgenlicht

Die Träume blei - ben e - wig Schein

f van - ish with the morning light, Those dreams of you can ne'er come true.

rit. *rit.*

Ped. *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

3. Und 2. 3rd Verse.

2. Mir Träume blei - ben e - wig Schein.

rit. 2. Oh dreams of you can ne'er come true
3. Oh

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

THE FIRST LETTER.

(DER ERSTE BRIEF.)

Words by F. E. Weatherly.

Translation by H. Hartmann.

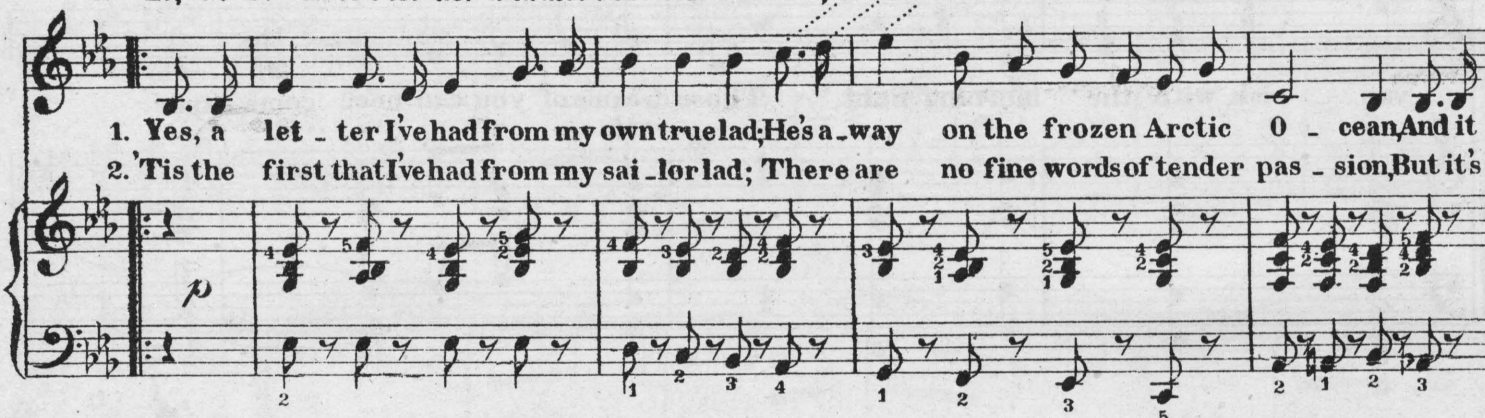
Music by J. L. Molloy.

Allegro Moderato. ♩ - 120.



2. 'Sist vom Schatz ja ein Brief, Der vom Meer ein tief, Setne Lieb' er gesteht ganz scheu und lei - se Und er

1. Et, ein Briefchen ist hier und mein Schatzschreibt mir; Erst fern auf den eisig nord'schen Se' - en Und des

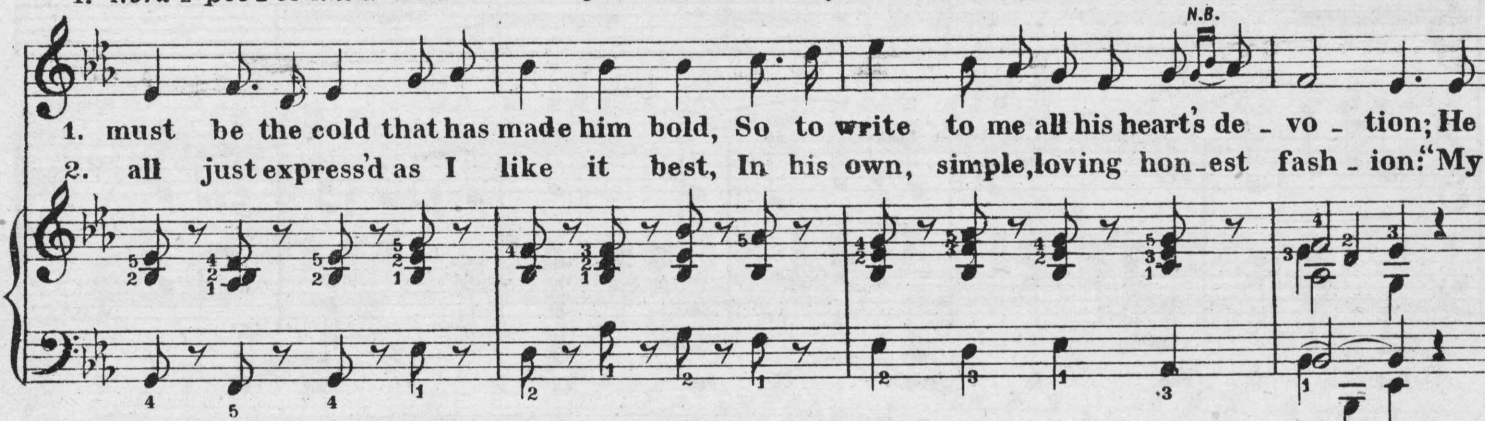


1. Yes, a let - ter I've had from my own true lad; He's a way on the frozen Arctic O - cean, And it

2. 'Tis the first that I've had from my sai - lor lad; There are no fine words of tender pas - sion, But it's

2. hat es ge - sagt Grad wies mir be - hagt In so schlich - ter, so bieder, lie - ber Wei - se: Mein

1. Nord - pol - es Nacht hat ihn kühn ge - macht, Dass er jetzt mir kann seine Lieb' ge - steh - en. Er

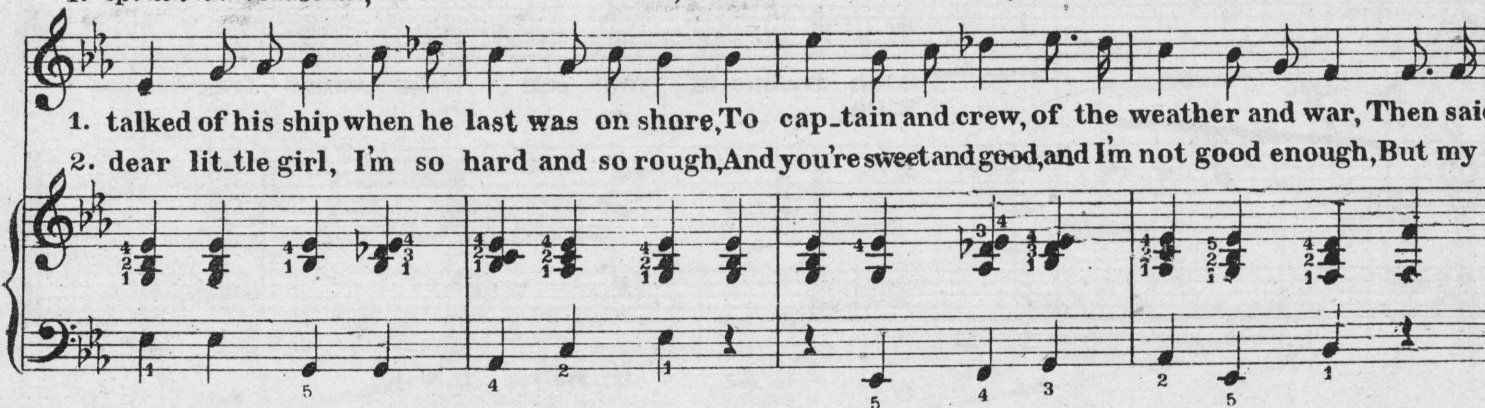


1. must be the cold that has made him bold, So to write to me all his heart's de - vo - tion; He

2. all just express'd as I like it best, In his own, simple, loving hon - est fash - ion: "My

2. lieb - herzig Kind, bin so rauh und so schlicht Und Du sanft und gut und für Dich pass ich nicht. Ach mein

1. sprach nur vom Schiff, als er letzt lich im Ort, Vom Steu - rer und Volk, von dem Wet - ter und Krieg. "Und," sagt



1. talked of his ship when he last was on shore, To cap - tain and crew, of the weather and war, Then said

2. dear lit - tle girl, I'm so hard and so rough, And you're sweet and good, and I'm not good enough, But my

2. Herz es ist treu, doch herb die Lieb' in mir Und ich lieb' Dich ja immer, ach, ja im - mer" Ob wohl
1. er "ich muss fort!" und sonst kein Sterbenswort Und doch war er mir minne, Ich ward's in - ne Und ich

1. he "I must go," and nothing, nothing more, Tho' I knew that he loved me, O so dear - ly, And I
2. heart it is true, my love, my love is tough, And I love you for - ev - er, And for - ev - er." I may

colla voce.

2. auch mit der Zeit mancher Brief noch kommt, Die - sen hier will ich nie ver - gessen,
1. wusst', dass sein Herz war voll Schmerz, voll Schmerz. Als das Schiff stach zur See so froh und

1. knew that my lad was so sad, so sad, As the ship sailed a - way, so gay and
2. have ma - ny let - ters in days to come, But there's one that will be for - got - ten

2. nim - mer.

1. lus - tig.

'Sist vom Schatz auf dem Meer ja der

1. cheer - ly.
2. nev - er.

It's the first that I've had from my

*Ped. Ped. Ped. Ped. Ped. **

er - ste Brief; Steht ge - schrie - ben in dem Herzen auf im - mer.
poco lentando. rall. ad lib.

own true lad, And it's writ in my lov - ing heart for - ev - er.

colla voce.

*Ped. Ped. Ped. **

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Synopsis: Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads off with his favorite song "I'm a happy little Nig" which is responded to by all the darkies in a grand "Hallelujah" Then follow the irresistible Hoe down and Banjo solo while the dusky queens are up and tripping light fantastic steps to the pride of their enraptured swains — The enthusiasm is catching and all join in a grand wind up.

Charles Kunkel.

Moderato. $\text{♩} = 120$.

Secondo.

The musical score is written for piano and consists of several systems of staves. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'mf' (mezzo-forte). There are also performance instructions like 'Ped.' (pedal) and 'a tempo'. The score is written in a system of staves with a key signature of one sharp (F#) and a common time signature (C).

SOUTHERN JOLLIFICATION.

PLANTATION SCENE.

Note. This piece produces an immense effect for exhibitions, commencement exercises etc. when it is accompanied with Bones, Drum, Tambourine, Clogs, Triangle and Sand paper pads. The Sand paper pads are used in the Banjo Solo to imitate the shuffling of the feet in dancing. The effect produced is most realistic. Parts for the instruments and Sand paper pads may be obtained of Kunkel Bros. Price 50 ¢.

Charles Kunkel.

Moderato $\text{♩} = 120$.

Primo.

The musical score is written for piano and includes a banjo solo. It features various musical notations such as treble and bass staves, notes, rests, and dynamic markings (mf, f, rit., a tempo, cres:). The score is divided into sections with different tempos and dynamics. The banjo solo is indicated by 'Ped.' and '*' symbols. The score includes fingerings and articulation marks throughout.

Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a! **Secondo.** Halle-lu-jah, Halle-lu-jah, Oh Glo-ri-a!

[illegible]

or thus.

N.B.

N. B.

p *sf* *sf* *sf* *sf* *sf* *sf*

Ped. *3* *Ped.* *3* *Ped.* *3* *Ped.* *3*

N.B. Should the syncopation be too difficult play as indicated by small notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the bass staff.

System 1 (Measures 1-4):

- Measure 1: Treble staff has a quarter note G4 (F#4) and a quarter note A4. Bass staff has a quarter note G2 and a quarter note A2. Dynamic: *sf*. Pedal: Ped.
- Measure 2: Treble staff has a quarter note B4 and a quarter note C5. Bass staff has a quarter note B2 and a quarter note C3. Dynamic: *sf*. Pedal: Ped.
- Measure 3: Treble staff has a quarter note D5 and a quarter note E5. Bass staff has a quarter note D2 and a quarter note E2. Dynamic: *sf*. Pedal: Ped.
- Measure 4: Treble staff has a quarter note F5 and a quarter note G5. Bass staff has a quarter note F2 and a quarter note G2. Dynamic: *sf*. Pedal: Ped.

System 2 (Measures 5-8):

- Measure 5: Treble staff has a quarter note A5 and a quarter note B5. Bass staff has a quarter note A2 and a quarter note B2. Dynamic: *sf*. Pedal: Ped.
- Measure 6: Treble staff has a quarter note C6 and a quarter note D6. Bass staff has a quarter note C2 and a quarter note D2. Dynamic: *sf*. Pedal: Ped.
- Measure 7: Treble staff has a quarter note E6 and a quarter note F6. Bass staff has a quarter note E2 and a quarter note F2. Dynamic: *sf*. Pedal: Ped.
- Measure 8: Treble staff has a quarter note G6 and a quarter note A6. Bass staff has a quarter note G2 and a quarter note A2. Dynamic: *mf*. Pedal: Ped.

Banjo Solo.

Banjo Solo.

mf

Ped. *☆ Ped.* *Ped.*

The image shows a musical score for a piano introduction and a waltz. The piano introduction is in 3/4 time and features a key signature of one flat (B-flat). The waltz section is also in 3/4 time and features a key signature of one flat (B-flat). The score is for a piano and includes a detailed piano introduction with complex fingerings and a waltz section with a key signature of one flat and a 3/4 time signature.

N.B. Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a! *Primo* Halle - lu - jah, Halle - lu - jah, Oh Glo - ri - a!

First system of piano accompaniment. Dynamics: *p*, *mf*, *f*, *mf*, *f*, *ff*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingering numbers are present above the notes.

Second system of piano accompaniment. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingering numbers are present above the notes.

Third system of piano accompaniment. Dynamics: *mf*, *mf*, *mf*, *mf*, *f*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingering numbers are present above the notes.

Fourth system of piano accompaniment. Dynamics: *ff*, *ff*, *ff*, *ff*, *ff*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingering numbers are present above the notes. The system ends with a *Long Pause.* marking.

When accompanied by Bones, Sand paper pads there is a solo for them of four measures between the first part and the commencement of the *Secondo*.

Fifth system of piano accompaniment, labeled *Banjo solo.* Dynamics: *mf*, *mf*, *mf*, *mf*, *mf*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. Fingering numbers are present above the notes.

N.B. Sing the Hallelujah and Gloria. When played at Exhibitions have the entire Chorus sing it.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff contains chords with fingerings 5 3 1 and 2. Bass staff contains a single note with fingering 2. A piano (*p*) dynamic marking is present.

Second system of musical notation. Treble and bass staves. Treble staff contains chords with fingerings 5 3 1 and 2. Bass staff contains a single note with fingering 3. Pedal markings (*Ped.*) and asterisks (*) are present.

Third system of musical notation. Treble and bass staves. Treble staff contains chords with fingerings 5 3 1 and 2, and a triplet of eighth notes with fingerings 1 3 5. Bass staff contains a single note with fingering 3. A forte (*f*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are present.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords with fingerings 5 3 1 and 2, and a triplet of eighth notes with fingerings 1 3 5. Bass staff contains a single note with fingering 3. A forte (*f*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are present.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords with fingerings 5 3 1 and 2. Bass staff contains a single note with fingering 3. A forte (*f*) dynamic marking is present. Pedal markings (*Ped.*) and asterisks (*) are present.

Sixth system of musical notation. Treble and bass staves. Treble staff contains chords with fingerings 5 3 1 and 2. Bass staff contains a single note with fingering 3. Pedal markings (*Ped.*) and asterisks (*) are present.

Secondo.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G2, followed by a half note F2, and then a quarter note E2. The second system consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note D2, followed by a half note C2, and then a quarter note B1. The lower staff provides a harmonic accompaniment, starting with a quarter note G1, followed by a half note F1, and then a quarter note E1. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings.

marcato.

Ped.

The musical score for "The Song of the Lark" is presented in two staves. The upper staff is for the voice, and the lower staff is for the piano. The piano part features a repeating eighth-note pattern in the left hand and a more complex melody in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings like "Ped." and "p".

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes fingerings and articulation marks. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 16 measures.

Fingerings: 1, 2, 3, 4, 5 (for right hand); 1, 2, 3, 4, 5 (for left hand).

Articulation: Accents, slurs, and breath marks are present throughout the score.

Dynamics: *p* (piano) at the beginning, *mf* (mezzo-forte) starting at measure 11.

The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16.

5 2 1 5 3 2 1 5 2 1 4 2 1 5 3 1 5 4 2 1 5 3 1 5 3 1 5 3 1 5 3 1

f Ped. Ped.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes a variety of musical notations, including chords, single notes, and rests. There are also some performance instructions, such as "Ped." (pedal) and "Tr." (trill). The score is divided into measures by vertical bar lines. The melody is a simple, catchy tune, and the accompaniment provides a steady, rhythmic foundation. The overall style is that of a traditional folk song.

Primo.

The musical score is written for piano and consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *sf*, and *mf*. Pedal markings (*Ped.*) are present throughout. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and a final chord.

System 1: Treble staff has a series of eighth notes with fingering. Bass staff has a series of eighth notes with a *Ped.* marking.

System 2: Treble staff has a series of eighth notes with fingering. Bass staff has a series of eighth notes with a *Ped.* marking.

System 3: Treble staff has a series of eighth notes with fingering. Bass staff has a series of eighth notes with a *Ped.* marking.

System 4: Treble staff has a series of eighth notes with fingering. Bass staff has a series of eighth notes with a *Ped.* marking.

System 5: Treble staff has a series of eighth notes with fingering. Bass staff has a series of eighth notes with a *Ped.* marking.


System 6: Treble staff has a series of eighth notes with fingering. Bass staff has a series of eighth notes with a *Ped.* marking.

Secondo.

[illegible]

[illegible]

IMPROMPTU.

Agitato.  — 160.

F. Chopin, Op. 25. No. 4.

Agitato. ♩ - 160. F. Chopin, Op. 25. No. 4.

The musical score is written for piano and consists of 16 measures. The tempo is marked *Agitato.* with a quarter note equal to 160 beats per minute. The key signature has one sharp (F#). The score is divided into four systems, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic. The second system includes a *Red.* instruction. The third system includes *Red.**, *Red.*, *Red.*, and *Red.** instructions. The fourth system includes *Red.*, *Red.**, and *Red.* instructions. The score also includes various musical notations such as triplets, sixteenth notes, and slurs.

poco ritenuto.

pp *f* *p*

Red. Red. Red. Red. Red. * Red. Red. Red. Red. Red. * Red. Red. *

p

Red. Red. *

p

Red. Red. *

cres. *dim.* *legato il canto.*

Red. * Red. Red. *

pp *p* *f* *p*

Red. Red. Red. Red. * Red. Red. Red. Red. Red. Red. Red. Red. * Red. Red.

dimin. *rall.* *Lento.* *pp*

Red. Red. Red. Red. * Red. * Red. *

TRIPPING O'ER THE MEADOW.

F. Chopin, Op. 25. No. 9.

Allegro assai ♩ - 112.
leggiero.

Red. Red. *

Red. Red. *

Red. Red. Red. *

Red. Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. Red. Red. Red. Red. Red. *

più cres.

Red. Red. Red. Red. Red. Red.

Red. Red. Red. *ff appassionato.* Red. Red. Red. Red.

riten. *a tempo.*

Red. Red. Red. Red. Red. Red.

più p e leggerissimo.

Red. Red. Red. Red. Red. Red. Red. Red. Red. *leggerissimo.*

dim.

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

HUNTING SONG.

(JÄGERLIED.)

Felix Mendelssohn Op.19. No 3.

Molto allegro e vivace ♩ 100.

Song without words.

(a) The C# is sustained with the Pedal.

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First system of musical notation. The right hand features a melodic line with fingerings (2, 1, 2, 4) and a dynamic marking of *ff*. The left hand has a bass line with lyrics "cen - do" and fingerings (1, 3, 5).

Second system of musical notation. The right hand continues with a melodic line and fingerings (5, 4, 2). The left hand has a bass line with fingerings (1, 2, 5, 4, 3, 2, 4, 5, 3, 5). A *ff* dynamic marking is present, along with a "Ped." instruction.

Third system of musical notation. The right hand features a melodic line with fingerings (5, 3, 2). The left hand has a bass line with fingerings (1, 3, 5, 1, 4, 2, 3, 4). Dynamics include *ff* and *dimin.*, with a "Ped." instruction.

Fourth system of musical notation. The right hand features a melodic line with fingerings (5, 1, 2, 3, 4). The left hand has a bass line with fingerings (1, 3, 5, 1, 3, 4, 5). Dynamics include *dimin.* and *p*, with a "Ped." instruction.

Fifth system of musical notation. The right hand features a melodic line with fingerings (3, 1, 4, 5, 3, 4). The left hand has a bass line with fingerings (1, 2, 4, 1, 2, 5, 1, 4, 5). A "Ped." instruction is present.

Sixth system of musical notation. The right hand features a melodic line with fingerings (5, 1, 2, 3, 4). The left hand has a bass line with fingerings (1, 2, 4, 1, 2, 5, 1, 4, 5). Dynamics include *pp* and *f*, with a "Ped." instruction.

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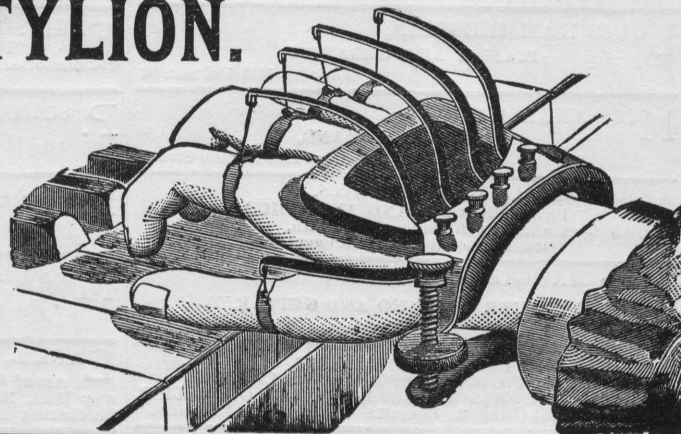
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CITY NOTES.

Miss Eugene Dussuchal has been made supervisor of music in the public schools.

Among those who took part in Mrs. Fisher's musicale were Mrs. A. D. Cunningham, Miss Aubertin, Mr. R. M. Porteous and R. J. White. Mrs. Cunningham and Mr. Porteous sang a duet from Trovatore.

Miss Nellie Strong, the prominent piano teacher, has returned with her two pupils from a five months' jaunt through the principal countries of Europe. She witnessed the Passion play at Oberammergau. Her many pupils are glad to have her with them again. She is a tireless teacher and a very fine pianist.

Mrs. Dora Henniges Heinsohn, formerly of Mapleson's Italian Opera and the Metropolitan German Opera of New York, has located in this city. She has opened a music studio in the Fagin Building, 810 Olive street.

Sev. Rob. Sauter, the well-known musician and teacher of the violin, favors a few pupils with instruction at his residence, 923 Hickory street. Many of Mr. Sauter's pupils have taken a distinguished place in the profession.

The Review for 1891 will surpass that of any previous year in the popularity and wide range of its contents. It is the aim of the publishers to give their patrons just what they prefer, and to that end they invite the expression of opinion as to what is preferred. Let all interested, then, write to the publishers, stating how they liked the present year's contents and what they would suggest for the future.

MAJOR AND MINOR.

All Music that appears in the REVIEW can be had in sheet form.

"Is she not passing fair?" remarked our humorous editor in the street car, as the girl on his left handed him five cents to put in the box.

Ditson-Tappin.—Miss Alice Tappin, daughter of the late John Tappin, was married to Charles H. Ditson, son of the late Oliver Ditson of Boston, at the bride's home, No. 132 West Thirty-fourth street, N. Y.

Pauline L'Allemand, who made such a hit with the American Opera Company, will have a troupe of her own this year to present grand opera. Camilla Muori will be a member of it, alternating with L'Allemand in leading roles.

The Eyes of the World

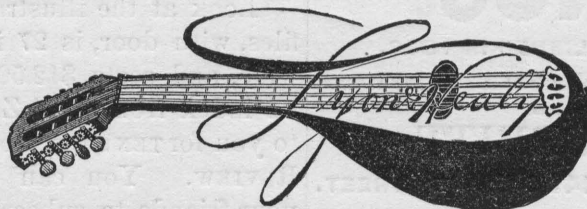
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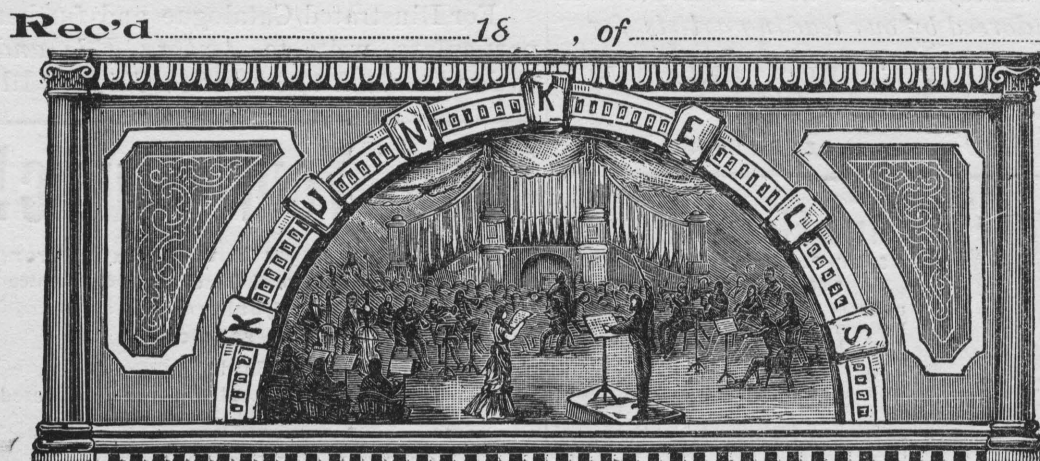
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